

"CASSIUS" LOVE VS. "SONNY" WILSON

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So whilst we the hardcore fans will search out the album, the average record/CD/tape buyer will not even be able to find it. You would think after thirty years the Beach Boys would be much more switched on to such events. As a Beach Boys fan it's very disappointing to see the first new studio album for seven years creep out and then disappear without a whimper.

As I do every year I would like to thank all of you that make the effort to attend our annual Convention, it's always great to see all of you every year. Most of you were very sympathetic to our unsuccessful efforts in getting Bruce Johnston and David Leaf to guest this year. Everyone seemed to enjoy the day nonetheless. Many thanks to all who contributed to the day, especially Panayiotis Bogdanos who made the long trip over from California to attend and help for the fourth time. Also Sue and Alan Ludlow for selling so many raffle tickets this year. We are indebted to Mark Glaze for solving the video problems. Thanks again to all of you.

# Editorial

BACK ISSUES AVAILABLE: 63, 64, 66 - 70, 72 - 74, 76, 77, 79 - 84,  
86 - 92; £2.00 per copy, overseas add 50p per copy.

## DREAMS COME TRUE???? A GOLDEN OPPORTUNITY????

Rumor has it that Capitol Records in the States is about to begin work on a Beach Boys boxed set (for release maybe as soon as June 93). According to our source, Capitol is hoping to produce an artistic retrospective, covering the band's entire 30+ years of released music and archival rarities. We also hear that the project may be coordinated by the same people who did the work on 1990's Capitol two-fers, which is good news indeed as those CDs offered great value and terrific unreleased material.

We applauded them in '90, but that's the past. We're keen to see what Capitol can do to make this career box even better; a big must for we fanatics will be the inclusion of a lot of important music that has never been commercially available.

The talk is that the box will include at least four (Hopefully five) full CDs of music and maybe even a bonus interview CD as well as a booklet and other collectible goodies. Other than that, there are no specifics yet, which may be the best news of all. Why? Because it means that now is our chance to have input. STOMP's source says that the way to be heard is to design your own 4 or 5 CD set. A CD has about 75 minutes on it, so in essence, what we each need to construct is something like "My Top 100"... at least 5+ hours of pure Beach Boys. What can be included? Anything you can imagine from any era of the band's career. What should you put on your set? Well, that's up to you. This is a chance to dream. Don't hold back; all ideas will be considered.

As you go about this, our source offers a couple of hints of how the set may be laid out. The first clue is that it will be probably constructed in a generally chronological order; also, as most of the group's work pre-dates 1981, it's logical to think that the bulk of the proposed 4-5 CDs will come from those years.

Other guiding thoughts---early indications are that there won't be room for Brian Wilson's outside work (There is already talk of a separate productions CD at a future date.) And, as there is so much Beach Boys material that needs to be included, there probably won't be any solo material either. We asked if there would be rarities. We were told, yes, if they have artistic merit, a primary criteria for all tracks on the set.

(Maybe a separate fan campaign in the future can convince the powers that-be to do both as a Beach Boys rarities Cd of the things that don't make the box and a Dennis collection that would include his solo LP Bamboo, "Sound of Free", "Barbara", etc.)

So, now is the time to compile your list. And after you've done that, SEND IT TO STOMP. We need to get all your ideas together and on to California as soon as possible, so your deadline for submitting a proposal is December 15th. Have fun and hurry up. Boxed sets usually come along only once in a lifetime.

## HISTORY IN THE MAKING

Given the recent history of BB anniversaries, it was somehow expected, if not inevitable, that the most exciting 'release' of their 30th summer would be a disc of somewhat dubious legality. That it isn't a further instalment of the apparently never-ending *SMILE* saga is, however, something of a surprise...

THE PET SOUNDS REHEARSALS (The misleading title is about the only fault of this package) is an essential archival purchase, second in importance only to the splendid *SMILE II* bootleg CD of some three years ago and shedding new light on the construction of a classic album. The music, of course, is as superb as ever (if anyone doubts this - why are you reading this magazine?) and, shorn of the vocals, reveals heretofore unexpected complexities and beauties of construction, enhanced further (except in the case of "I'm Waiting For the Day") by excellent stereo separation. "I Just Wasn't Made For These Times" especially opens up, allowing individual instrumental lines to be more clearly appreciated, and as a whole, the entire CD is a screeching argument for *PET SOUNDS* to be reissued in a stereo mix now (I hear the purists shouting "it's sacrilege, Brian never intended anyone to hear it that way!!" - fine, no-one's forcing you to buy it)... but of course, that won't happen. When was the last time the band did anything as a consequence of artistic considerations? Quite.

Equally illuminating is the generous studio chatter, showcasing a confident, commanding Brian, calling the shots in a near abstract manner, yet with a sureness of touch so soon to dissipate... and a group of studio musicians who so evidently adored Brian, his music and helping him create that even the most vaguely half-formed direction is instantly picked up and translated into musical sense. Brian in the studio back then may have been as dictatorial as was Spector, but in a far more benign manner.

As ever, such a release questions the established order. We've always been told that "You Still Believe In Me" used a basic track for "In My Childhood", hence the bells and horns... so how come the horns are obviously being recorded with this 'new' track? yet Brian mentions the track being about "a childhood thing", so is this really "In My Childhood"? If so, it sounds awfully like the released version of "You Still Believe...". Curiouser and curioser, said Alice.

One small grumble (from me, you'd expect no less): the ten minutes of rehearsal for the intro to "You Still Believe..." are fascinating the first time round, displaying exactly how difficult it was to synchronise plucks and keys... but after that, a slight sense of, say, eight minutes wasted CD time starts to set in. As if to compensate, the vocals for said track are a shimmering jewel, a stunning reminder just how glorious rock's premier choir could be when challenged with material commensurate with their talent. release, the overall sound is very good, if a little top-endish, but nothing a decent graphic equaliser (i.e. at least 5 bands per channel) couldn't rectify. Briefly, an essential acquisition for the dedicated archivist and for the fan with anything even slightly more than a passing interest in How It All Happened. Well worth twice the price of *SUMMER IN PARADISE*.

AGD

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Alright already, I'll admit it; I enjoyed a few choice selections from the ol' Disco era. "Le Freak" by Chic comes to mind, along with Wild Cherry's "Play That Funky Music", Dan Hartman's "Instant Replay", and anything by Parliament/Funkadelic. A great bass line can make darn near any record enjoyable and this stuff rocked many a dance floor.

OK, I got a big kick out of Bruce Johnston's "Let's Go To Heaven Tonight" (now on the Polyphone disc)... so sue me! It's got a great bass part that mixes in with the sugar of the melody and makes this tune work. The Disco version of "Here Comes The Night" may be another matter entirely. But it was kind of cool to hear a song originally from *WILD HONEY* played next to Donna Summer on the radio. Ah, the '70s.

Which brings us to the Bruce Johnston/Terry Melcher project *CALIFORNIA MUSIC* (a CD collection of this material is now available). Bruce & Terry formed their own label, Equinox Records, which was first distributed by RCA and then later by Warner Brothers. RCA wouldn't sign a group that Bruce wanted on Equinox (The Captain & Tennille, who went on to sell millions for A & M). Nice going, RCA.

Dave Edmunds's "London's A Lonely Town" was to have been an Equinox release, but legal red tape prevented it from happening. Bruce produced the session and Gary Usher and Curt Becher sang background vocals. (Collector's Note: This rare track now appears on the excellent *PEBBLES VOL. 4* CD (originally on vinyl) available at Midnight Records, PO Box 390, Old Chelsea Station N.Y., N.Y. 1001, Ph.(212) 675-2768. Consult Brad Elliott's "Surf's Up!" for more great insight into this material.

My advance cassette of *CALIFORNIA MUSIC* begins with Bruce Johnston crooning a unique version of "Don't Worry Baby". This number has all the charms and trappings of 1970's production. The "revised" lyrics contain no mention of Wilson & Christian's drag race, and the song is transformed into a straight love ballad. So now we have another version... who's complaining? Not me. The pedal steel guitar adds a nice country flavour to this selection, and the female vocal by Gloria Grinel is interesting. The other vocalist on the session is Kenny Hinkle.

Next up is "Ten Years Harmony" (later "Endless Harmony" from *KEEPIN' THE SUMMER ALIVE*). This is a gem; we've got Bruce solo at the piano with a skeleton arrangement and a pure plaintive vocal. Nice stuff; all the pieces are here as in the "Endless..." version, but it's all scaled down without the big harmonies.

The California Music version of "Why Do Fools Fall In Love" is not a Bruce vocal (it's Terry Melcher alternating with Gloria Grinel), but a fun arrangement anyway. Terry adds a casual tip of the hat to the Beatles with his "Get Back Loretta" ad lib during the sax solo. I also like it when he sings/talks the line "that fool is lookin' just like me" in the bridge section. It's pretty tough to top Frankie Lymon's version, but this rendition is quite enjoyable. Brian Wilson is said to have sung and arranged background vocals on this one, and it's easy to see why. He also receives co-production credit with Melcher.

"Jamaica Farewell" is where we start getting into "Kokomo" territory, for better or worse. We are exposed to the fascinating (?) workings of genuine vintage (heh heh) classic Disco music. The credit (or blame) goes to Terry Melcher, Curt Becher and Gary Usher. They arranged and produced this traditional number. No harm done here - it's just not classic Beach Boys material. Incidentally, Brian Wilson played organ and Chad Stuart (of Chad & Jeremy) sang background vocals.

Oh boy - who would've thought Teresa Brewer's 1950's "Music Music Music (Put Another Nickel In The Nickelodeon)" would get the disco treatment? Stranger things have happened (Leif Garrett's disco "Singin' In The Rain" for instance) but jeepers, is this why we buy rare CDs? There are even "funky" clean (antiseptic) background guys chanting "get down" in the break. Yipes. Let's hope there's no 12" re-mixed version...

At last here's a little relief - some familiar sounds in the form of "I Can Hear Music". This is Disco City, but we are reassured by the fact that it's a great tune to begin with. It's pretty hard to wreck a classic, but that doesn't stop them from trying. It's the gosh darn arrangement. Imagine great Phil Spector melodies over production that is reminiscent of "The Hustle". Curt Becher is the lead vocalist here, and he does an admirable job modifying the melody to his own specifications. Bruce isn't in the forefront, but he's probably in there somewhere. What's next, the "Be My Baby" Bossa Nova?

Aaargh! Here's the re-mixed version of "Music Music Music" only two tracks later! At least I've got a sense of humour about this stuff. "Saturday Night Kokomo Fever", anyone?

Here's some amusement: Harry Belafonte's "Banana Boat Song" sets sail to the dance floor. "Day-O" indeed. Lots of percussion and those steel drums politely pounding away. This is reasonably pleasant; it makes me want to order a wild drink with an umbrella in it. Something frozen. At least this isn't a Polka version of "No-Go Showboat".

Yeah! Here's the clincher of this collection, the reward that we receive for surviving various frightening Disco experiments. It's Bruce signing "Disney Girls" solo at the piano again. He gives us a great vocal delivery with plenty of necessary emotion. "Disney Girls" was the B-side of "Be True To Your School" for Papa Doo Run Run on Equinox in 1975. This reminds me of Eric Carmen during his 1970's **BOATS AGAINST THE CURRENT** period. Very poignant singer-songwriter stuff. This version is different from the **SUNFLOWER** and **GOING PUBLIC** LP versions. Nice.

Here's the track listing for the **CALIFORNIA MUSIC** CD:

1. Don't Worry Baby
2. Ten Years Harmony
3. Why Do Fools Fall In Love?
4. Jamaica Farewell
5. California Music
6. Music Music Music
7. Happy In Hollywood
8. (Just To Let You Know) I Love You So
9. I Can Hear Music
10. Love's Supposed To Be That Way
11. Music Music Music (Disco Re-mix)
12. I Can Hear Music (Disco Re-mix)
13. Happy In Paradise
14. Banana Boat Song
15. Iko Iko
16. Disney Girls

Both the **CALIFORNIA MUSIC** CD and the new Bruce & Terry CD Collection are available through Somewhere Near Japan (310) 450-9379, 239 Bicknell Ave. D Santa Monica CA 90405 USA.

ELLIOT KENDALL

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As I tap this out at the end of October, slightly over 10% of subscribers have mailed in their lists (contrary to expectations, very few were submitted at the Convention), so with an arrival deadline of last delivery, December 31st, a sudden rush would be as unexpected as it would be welcome.

In some categories, the logjams continue, most notably in the worst song, best compilation and worst archive track sections, whilst in others - best LP, worst solo set and favourite/least favourite BB - the winners are as good as home and dry. We'll print the final rankings in our February/March issue, so if you've not sent in your listing yet, there's still time... but before you do, two requests; one, no votes for *SUMMER IN PARADISE* or anything to do with it (this is a 1961 - 1991 poll) and two: please, please make sure that any songs you vote for in the unreleased categories are unreleased. If in doubt, give a second choice.

AGD

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CONVENTION '92

A year on, and things really don't change, do they? We came, saw, chatted, bought, ate, drank, and left with "same time next year" ringing in our ears.

This year saw no video message from Brian (not that one was expected, given the prevailing situation), but this omission was amply filled by an exclusive showing of what may become the 30th Anniversary video (but not in the form we saw - far too much archive music!) and the highlight for many, if not most, an interview with Landy from late 1991 by Diane Sawyer in which the odious doctor was firmly nailed to the wall and rendered speechless when questioned as to the ethics - professional and personal - of his multi-faceted relationship with Brian. Ms Sawyer asked the questions we've all wanted to ask, stated facts... and we were treated to the sight of Landy literally squirming, lost for answers to questions that, in his arrogance, he evidently never expected to be asked. A shining moment.

Due to a few technical problems, the running order of the day was somewhat disrupted, but even a slightly ad-hoc question and answer session proved a valid new addition to the proceedings. Get your questions ready for next year, OK? Otherwise, the mix was the standard, tried and tested formula, though this year seemed to witness a small boom in material best described as 'collectable'.

One final word: the increase in the ticket price - a bone of contention with some - was implemented with the intent of funding a guest of honour, one Bruce Johnston. Alas, his touring schedule precluded an appearance, as Roy explained in one of his more convoluted introductions. The extra revenue raised remains in the *STOMP* account, and will be used towards magazine and/or Convention improvements as yet undecided. We tried to something a bit special and it didn't come off. Maybe next time.

AGD

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THE BOUQUETS...

Dear Mike

Many thanks once again to the whole team for organising the Convention. I enjoyed it very much.

Keep up the good work.

FRANCES GREENE

Dear Mike

Just a few lines to thank you for a most enjoyable Convention - I particularly enjoyed the videos, and I thought the "Question - Answer Spot" is something that is a valuable addition.

Best wishes

RALPH RICKUS

Dear Mike

My thanks to you all for another terrific Convention. I was able to meet many old friends and catch up on events.

I look forward to meeting up with everyone again in the not too distant future.

CHARLES R SEATON

Dear *STOMP*

Many congratulations on the 14th Convention - my first (hopefully the first of many!). It was a shame that Bruce and David Leaf were unavailable but the videos certainly went some way towards making up for it. Many thanks for all the effort the team put in.

RICHARD JORDAN

Dear Mike

Many congrats on yet another great Convention, the videos were excellent - especially the 30th Anniversary special. I always look forward to the Convention every year, meeting people and talking about my obsession.

Love from

ANGELA  
(No 1 Al JARDINE FAN)

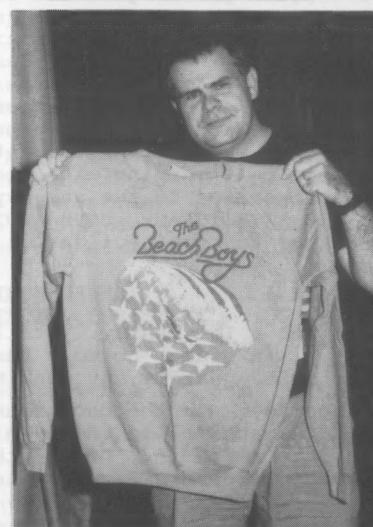
PS: Alan looked very sexy on the videos. Thanks again.

PPS: Why John Stamos? Matt Jardine is ten times better looking!

CONVENTION '92 - Photo's by Brian Clarke.



The Winners.



Dear Mike

I'd like to thank everybody for their generosity in buying raffle tickets, and apologies to the people we badgered more than once. It was a great way to meet new friends and we thoroughly enjoyed it, and look forward to seeing everyone again next year.

Thanks again Mike, and of course Roy, we really appreciate the great time and effort that is put into arranging the Convention, let alone publishing **STOMP**.

**SUE & ALAN LUDLOW**

-00o-

**... AND A BRICKBAT**

Dear **STOMP**

We have just returned from the '92 Convention and are feeling quite despondent. Sorry to have to gripe but we've just got to get this off our chests. Let us explain.

**THE VISION**

This was our first visit. We were quite excited. What was in store? A few surprises? Some live music? A guest speaker? After all, we had paid a tenner each, we must be in for some sort of treat... we thought. A great day out in prospect. The place would be thrumming with good music all day. There would be lots and lots of goodies to see and buy. THIS WAS THE CONVENTION COINCIDING WITH THE BEACH BOYS 30TH ANNIVERSARY! Yes, it would be a very interesting and fruitful day.

**THE REALITY**

What did we get for ten pounds each? Well, not a lot really. Stalls that sold "bootlegs" of questionable quality - in fact no more than would be found at any record fair worth its salt. Hardly any genuine Beach Boys product (except high priced Jap imports). In the background was mostly poor quality obscure "Smile" related material of which only a few people knew the titles or were even interested in. Of all the gems that are available in the Beach Boys repertoire, we were treated to the very usual or the very obscure.

To be fair, the event did have its plus points. The video that should have been shown last year. The raffle. The Q & A session. The Bar! Er... hold on, I'm trying to think. No, that's about it for our money.

It all adds up to a great opportunity missed. Poor organisation of events and even less enthusiasm by the organisers. Good grief! Even the Beach Boys can look as if they are enjoying themselves when they do a show. How about taking a leaf out of their book for the Convention next year? Stop dwelling on "Smile" in the hope that the finished product will turn up some day. Start listening to REAL Beach Boys music. The music that is there for us ALL to enjoy. That will really give you something to smile about!

We still hope to be at the '93 Convention and always look forward to **STOMP** magazine dropping through the letter box.

How about running a feature profile of a different group member every issue? Their lives (work) as part of the Beach Boys (influences, personal tastes, touring, recording, promotion, charity work etc) and also what their interests are beyond the music business. This might make a refreshing change from recycling **SMILE** reviews which tend to read: "Wow! This new (?) **SMILE** CD has a 3 second segment of the "cantina" section from Heroes and Villains that isn't available on any previous issue."... "Yes! You can actually hear BW winding his wrist watch on this one! It's worth the asking price for that alone!"

When will those at **STOMP** realise that there is more to being a Beach Boys fan than trying to collect, analyse, decipher and drool over the material that remains from the ill-fated **SMILE** project. **SMILE** was written at a time when Brian Wilson was in the process of unknowingly, but systematically, destroying his mind and his potential for writing great music.

In fact, rather than something to be revered, it is something to mourn. For Brian Wilson it marks the end of what should have been a lifetime of creating great music. Imagine the music Brian should have been writing in all the years between **SMILE** and now. Now look at what he has actually managed. We have been denied so much because of what happened during the period surrounding **SMILE**, much more than **SMILE** itself can ever offer us, that's for sure. Apart from material that has been "lifted" from **SMILE** to be used to "fill" subsequent albums, listening to the fragments available does no justice to what might have been. Yes, it is a talking point but, it is NOT what Beach Boys or Brian Wilson music is really all about. It certainly isn't about good times. The "**SMILE**" period represents such a small fragment of the Beach Boys repertoire. It is a landscape painting that wasn't finished by its artist. Unfortunately the paint is long since dry. It's time to put it away. Respect the wish of an artist not to let people see an unfinished work.

**JIM & JENNEY,  
STEVE & CHRISTINE**

-00o-

Dear Friends

Time for renewal of this superb fanzine.

Thank you for your marvellous work. It's Christmas every time your envelope lays in the hall. The last issue, No. 91, was one of the best for a long time. Why, you ask?

Of course there is so much good news and promises for the future. Especially regarding Brian. If half of what Don Was tells us comes true and to our eyes and ears we shall be lucky. Strange that he has the same feeling as I have, which is that Brian could write beautiful music and songs in his sleep. I recently read "Wouldn't It Be Nice..." It's not as bad as some of you guys think. Landy is probably a jerk, but he has surely saved Brian's life in a way, so we should be a little grateful towards him. It could have been Brian in those tearful news bulletins around Christmas/New Year 1983. But it wasn't. He is still gonna make us shiver, cry, laugh and smile when we hear his new music in the future, hopefully even this year. I've heard **SWEET INSANITY** and it has it's moments even if it's a little thin on some songs, songs like "Rainbow Eyes", "Brian" and a couple more would be nice to hear released as usual. He has the knack and the potential for the real stunning ones. Our hopes rest with Don Was.

**STEPHAN FALLING**  
Sweden

-00o-

Dear Mike/AGD

With regard to Brian's (auto)biography and AGDs accompanying review (STOMP 88), I feel admonished to write in defence of the former.

To be honest I can't properly explain why, other than to say that despite the inaccuracies, 'steals' and text strategically placed for legal reasons, the book really moved me.

Why did "Wouldn't It Be Nice" solicit a response where 'Heroes and Villains' say, failed? I have to conclude that Brian's contribution to the book was greater and more direct than AGD gave credit for.

There are numerous passages that feel so like genuine 'Brian' one has to submit to trust. How about BW saying to Marilyn how he thought of the two of them as being 'two halves of an angel'? Surely that's an image as awkward and yet touching as any lyric on LOVE YOU. The stories of how key songs were written, although slight, proved enlightening also.

The criticisms of the book's motives still stand out, I feel, the end result succeeds despite the creative process. For me the errors, numerous to be sure, do not warrant the writing off of the book.

For example, it seems to be the last straw for AGD when he spots lyrics of 'Cabinessence' being wrongly assigned to 'Heroes and Villains'. Fair enough that's a mistake, but surely, in the context of Brian's life story, such an error is rendered trivial if not completely irrelevant.

And on that particular subject, given what we've recently discovered about the inter-changeability of SMILE segments, is it not possible (at a pinch) that the 'Crow' lyric might once have belonged to H & V? As AGD himself says in his own (brilliant) 'Cheshire Cat Syndrome' -STOMP 75 - MODULAR!

PAUL McNULTY

-00o-

Dear STOMP

Keep up the good work, we rely on you for the latest news. On the new album, I tend to agree with Mike's comments in his review, as opposed to the others quoted. I think that this is the best new material since SURF'S UP or HOLLAND, with or without Brian.

STEVE ROWDEN

-00o-

Hi STOMP

Is it just me, or does anyone who knows anything about the Beach Boys and Brian think that this so called 'autobiography' is a total load of rubbish. Isn't it ironic - and very telling - that Dr. Landy who wants a credit if Brian so much as goes to the loo doesn't appear on the cover! I think STOMP should warn their readers against taking this book at face value, which many of them appear to be doing. Perhaps the prefix 'auto' should be removed!

MICHAEL J BATT

-00o-

Dear STOMP

Firstly, I like the Beach Boys' *SUMMER IN PARADISE*. I wasn't impressed with their 1985 effort, that now resides at the rear of my CD rack. This album at least delivers more punch with the rocking guitars and drums.

Mike and Carl sound great with Mike's faultless deep vocals and Carl especially on "Lahaima Aloha", while Adrian Baker is appreciated with the higher notes.

From 1962 - 1972 they were a force to be reckoned with - after that they haven't recovered until "Kokomo". Sure they had a hit with "Lady Lynda" back in 1979.

I don't expect much from them now but all is not lost, and after twenty years this is an improvement.

They have come a long way and to travel on the environmental friendly trail is a good idea.

Can you tell me how I can obtain the 30th Anniversary video shown at the STOMP Convention which is far better than their 25th Anniversary video.

Thanks for a great Convention, see you next year.

SCOTT YOUNG

The 30th Anniversary video is available at £20.00 inc. p & p, payable to: Anew Beginning International, from Shay Hennessey, Anew International, 66 South William Street, Dublin 2, IRELAND.

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Dear Mike & Roy

Just to say thank you for a very enjoyable day last Saturday and for all the hard work you all put into it. After years of having no-one to share my passion for the BB's I found the day such a tonic and next September can't come around soon enough.

Can I just ask - I was amazed at how much the Dennis Wilson/Rumbo 'Sound Of Free' single raised in the auction. Does that mean that my original copy of the single (bought about 20 years ago) is worth something? I'm a bit clueless about this sort of thing.

JANE HAILWOOD

Yes, old singles are worth whatever some people are prepared to pay for them! MIKE

Hi Guys!

Last Friday I got the new album *SUMMER IN PARADISE* from Rockaway Records in LA, as it's not yet released in Europe. This new album just blows my mind away. That's the best in music for years. I've always dreamed of that kind of music the Boys would be able to do - BB music for the '90s and Mike's Pet Sounds. Either this is a Top Selling album or it will fail completely. (I'm wondering how the promotion will be handled here in Europe.)

Anyway, I really enjoy this music and production.

HANS WILD  
Switzerland

To all at **STOMP**

Thanks for another great issue. I wanted to point out a couple of things about 92:

First, the Brian/Gary Usher track "Christmas Time" was missing from your discography. There is a cassette going around of the Brian/Usher sessions! (if you didn't know that already). The track listing goes:

The Spirit of Rock And Roll, So Long, Just Say No, Heavenly Bodies, Christmas Time, Walkin' The Line, Magnetic Attraction (Inst. Track), Let's Go To Heaven In My Car (Orig. version), Magnetic Attraction (w/Tom Kelly vocal)

#### Extras:

Meet Me In My Dreams Tonight (2 Alt. Versions), Heavenly Lovers, Walkin' The Line (w Terence Trent D'Arby's awful vocal part), Smart Girls. (This cassette does contain quite a bit of tape noise).

Also the "new" version of "Worms" on the 3-LP **SMILE** is not a SMILE/BB's /Brian recording! It was done by a musician named Billy James. I have heard this from several different people.

I enjoyed the reviews of the BB's new album. My views on it tend to run parallel to AGD's!

I went to the ESQ convention, and couldn't have had a better time! (This was my first one.) I got to meet the Honeys!!! They are wonderful, kind, terrific ladies. I also got the chance to chat with many knowledgeable people about Brian's music. I don't get the chance to do that very often!

Hopefully, next year I can make it to the **STOMP** Convention! I have relatives in England, so when and if I go, I'll plan to attend!

Thanks for the continued excellent info/views in **STOMP**, and I look forward to MORE!

**LENNY SUPERA**  
Reno, Nevada

Dear **STOMP**

I thought you might find the attached photo-copy of interest. it's taken from the Liverpool Echo of 18th Sept. and as you can see it covers forthcoming concerts at Tatton park in cheshire and shows the Beach Boys appearing on 2/3rd October. When I rang to enquire about tickets I was told that the beach Boys visit had just been cancelled that morning. The box office did not have any details as to wherever any other concerts at other venues were scheduled.

Perhaps you may have some more information on this for your next issue as I noticed there was no news in No. 92 which I just received.

**JOHN DONOGHUE**

Note: The concerts were cancelled the next day... MIKE

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Daddy's Little Girl (1989)	BW-EL-AM/Brian/Brian Wilson & E.Landy SHE'S OUT OF CONTROL CD or LP
Dallas* (1978)	ML/Mike/Al Perkins Collectors tape
Dance, Dance, Dance (1964)	BW-CW/Mike, Brian/Brian Wilson TODAY!/SUMMER DAYS
Dance, Dance, Dance 2 (1990)	CD or tape as above
Darlin' (1967)	BW-ML/Carl/The Beach Boys SMILEY SMILE/WILD HONEY
Darlin' (live 1) (1970)	CD or tape credits as above CONCERT/LIVE IN LONDON
Darlin' (live 2) (1973)	CD or tape credits as above IN CONCERT
Daybreak* (1978)	CD or tape ML/Mike/Paul Fauerso Collectors tape
Deep Purple* (1977)	/Brian/Brian Wilson LANDLOCKED
Deirdre (1970)	CD BJ-BW/Bruce/The Beach Boys SUNFLOWER
Denny's Drums (1964)	CD or tape DW/instrumental/Brian Wilson SURFER GIRL/SHUT DOWN VOLUME 2
Devoted To You (1965)	CD or tape Bryant/Brian & Mike/Brian Wilson PARTY!/STACK O' TRACKS
Diamond Head (1968)	CD or tape Vescozo-Ritz-Ackley-BW/instrumental/ Brian Wilson FRIENDS/20-20
Ding Dang (1977)	CD or tape BW-McGuinn/Mike/Brian Wilson LOVE YOU
Ding Dang* (1973)	CD or tape credits as above Collectors tape
Disney Girls (1957) (1971)	CD or tape BJ/Bruce/The Beach Boys SURF'S UP
Do It Again (1969)	CD or tape BW-ML/Mike/Brian & Carl Wilson FRIENDS/20-20
Do It Again (45 version) (1968)	CD or tape credits as above MADE IN USA
Do It Again (live) (1970)	CD or tape BW-ML/Mike/The Beach Boys CONCERT!/LIVE IN LONDON
Do It Again (track) (1968)	CD or tape BW-ML/no vocal/Brian & Carl Wilson PARTY!/STACK O' TRACKS
Do You Have Any Regrets?* (1990)	CD or tape BW-EL-AM/Brian/Brian Wilson
Do You Like Worms?* (1966)	Collectors tape BW/Mike or Brian/Brian Wilson
Do You Remember? (1964)	any of the SMILE CDs BW/MIke/Brian Wilson
Do You Wanna Dance? (1965)	LITTLE DEUCE COUPE/ALL SUMMER LONG CD or tape Freeman/Dennis/Brian Wilson TODAY!/SUMMER DAYS
Do You Wanna Dance? sessions* (1965)	CD or tape credits as above Collectors tape
Doing Time On Planet Earth* (1988)	BW-?EL/Brian/Brian Wilson Collectors tape

# ADVERTS

VAN DYKE PARKS : DISCOVER AMERICA and TOKYO ROSE CDs, new - any offers to John Land, 23 Robin Hood Road, St John's, Woking, GU21 1SY.

**WILSON PROJECT** and **BRIAN WILSON TAPE 10** - both available now in England for a limited time only. £18.75 each includes UK postage. Also available are copies of "Beach Boys Australia", "California Music" and "Surfers Rule". S.S.A.E. for details of prices and back issue offers from Kingsley Abbott, Holycot, High Common, North Lopham, Diss, Norfolk, IP22 2HS.

**POST CONVENTION SALE:** For the last three years I have held a sale of items left from the Convention at bargain prices. Things go quickly! Write with a largish S.S.A.E. for this year's sale list available now. Also contact me for details of Stephen McParland's great new Beach Movie book. Kingsley Abbott, Holycot, High Common, North Lopham, Diss, Norfolk, IP22 2HS.

**BRIGHTEN UP YOUR WINTER DAYS** - get yourself a copy of **THE SURFONICS**. Fifteen '60s style BB-flavoured songs on cassette only. £5.50 - UK, £6.00 - Europe, £6.50 - elsewhere, (includes p & p). I.M.O.'s for overseas orders please. Write to Chris White, 14 Dawn Crescent, Upper Beeding, Steyning, West Sussex, England, BN44 3WH.

**NEIL YOUNG APPRECIATION SOCIETY.** Quarterly glossy magazine, minimum 48 pages, fully typeset and full colour cover. Many photographs, up-to-date news, articles covering every phase of Neil Young's career, exclusive merchandise. **MEMBERSHIP DETAILS:** United Kingdom & Eire - £6.00; Europe - £8.00 (US\$16.00), Elsewhere - \$9.00 (US\$18.00). Please write to Alan Jenkins, 2a Llynfi Street, Bridgend, Mid Glamorgan, CF31 1SY, Wales, United Kingdom.

**SURFERS RULE** is the big surf music magazine from Scandinavia (all in English). Lots of Beach Boys, Jan & Dean, Honeys, Surfaris, Gary Usher, Ripchords, Dick Dale etc. Please send money to: Goran Tannfelt, Grev Turegatan 71, 11438 Stockholm, Sweden.

**BEACH BOYS AND RELATED** records, CDs, tapes, Videos, books and memorabilia for sale and trade, send s.a.e. for large list to David Wall, 4 Coronation Mount, Keighley, West Yorkshire, BD22 6HB.

**FOR SALE :** Plenty of CDs at cheap prices : THE MILLENIUM "Begin" (exec. coordination : Gary Usher); BRUCE JOHNSTON "1 B.-B. original album"; CARL WILSON "Youngblood"; BEACH-BOYS "14 tracks special CD sampler (promo CD)", "Surf Killers", "30th Anniversary show"; JAN & DEAN "Take Linda Surfin'", "Surf Bunk (on CD)"; THE ASTRONAUTS "Surf Party", "Rarities"; THE TRASHMEN; THE LOMBEGO SURFERS; LAIKA & THE COSMONAUTS; THE RUMBLERS; THE CHALLENGERS... and a lot of albums (Jan & Dean - Folk and roll) and singles. For a free list, write to : Patrick Meylan, ch. de Primerose 8, 1007 LAUSANNE / SWITZERLAND.

**IN MY ROOM** - An official Beach Boys tribute for the homeless. Ever wondered what would happen if you pooled the immense talents of undiscovered musicians in the Beach Boys fan world ? Here it is : 16 BB songs given unique treatments by a talented bunch. Includes - Wonderful, It's About Time, I'm Beggin' You Please, And Your Dream Comes True, With Me Tonight/Our Prayer/Caroline No, a rockabilly Heroes & Villains, the (almost) legendary vocal Let's Go Away for Awhile, the superb skit Landy You Need Me and Cherry Cherry Coupe by the Flamin' Groovies. All these and many more for £6/\$10 plus £1/\$2 p&p. Fold out liner notes by David Leaf. Proceeds going to the homeless organizations in California. Available from Somewhere Near Japan (see below), Buy one for a friend this Christmas.

**SOMEWHERE NEAR JAPAN** - Wonderful new CDs from Japan, including Brian Wilson Productions (33 rare tracks) (£17/\$30), California Music Complete Collection, Bruce & Terry Rare Masters both (£18/\$35) plus others by Brian & Dennis Wilson and many more. Set sale and huge tape list. Write or phone Sean Macreavy, 238 Bicknell Ave D, Santa Monica, CA 90405 USA Tel. (310) 450 9379.

## NEWS

To no-one's real surprise, **SUMMER IN PARADISE** has yet to register in the US album charts, even though - according to distributors Navarre - some 145,000 copies of the cassette/CD have been sold. Those of a slightly more cynical nature are of the opinion that this represents the number of albums shipped to the stores, and that the actual sales are rather lower... Whatever, **SUMMER IN PARADISE** is (currently) the only regular release (i.e. non-compilation or re-issue) Beach Boys album ever to fail to chart, the previous low being shared by **SUNFLOWER** and **MIU** with a chart high of 151.

The single "Hot Fun In The Summer Time" enjoyed an eleven week run on the Adult Contemporary Top 50 chart, but again failed to dent the national rankings. For the completists, the figures follow, beginning week ending July 18:

41-28-20-23-18-18-19-17-21-37-50-off

Thus far, no second single from the album has been announced.

In the UK press at the end of August, the Beach Boys were announced to be playing at Tatton Park Cheshire on October 2nd and 3rd as part of a Sixties festival... but no sooner had the dates been announced than they were cancelled: reportedly someone belatedly read the small print on the contract and discovered that not only would they have to pay the band for appearing, but also were responsible for return air fares and accommodation. Motto - read first, then sign.

Brian is reportedly working in LA on new material with, amongst others, Don Was and Van Dyke Parks, but the projected concert/TV show/album package referred to in the interview in **STOMP 91** has apparently joined the realms of "nice idea, never happened". According to the NME, Brian is considering rejoining the Beach Boys, whilst the Daily Mail recently devoted several column inches to Mike's back royalties case against Brian... so basically, it's business as usual in the Southland.

**Bootleg corner:** The six-CD set mentioned in previous issues has reportedly been withdrawn indefinitely but a single disc of **PET SOUNDS** sessions has appeared. Reviewed elsewhere, this is an archive release to rank alongside the **SMILE II** CD of a few years back. Also rumoured for CD release is **SWEET INSANITY**, though which version (both?) remains unclear. Finally on the archive front, a correction to last issue's review of the 3-LP **SMILE** set: shortly after the mag went out, it was discovered that the 'new' version of "Do You Like Worms?" is neither the beach Boys nor a sixties recording. We were taken, we apologise.

To close with, it appears that Alan's occasional ill-humour may be due to the bouts of tinnitus he's recently been reported as suffering.

### AGD & MIKE

Latest single in the USA from 'Summer in Paradise' is 'Forever' billed as by John Stamos with the Beach Boys.

Third single from Wilson Phillips 'Shadows & Light' album is 'Flesh & Blood'. Flipside is the girls version of Silent Night from the 'Very Special Christmas 2' compilation album.

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SUBSCRIPTION REMINDER

If a tick appears here (      ) your subscription has expired with this issue of **BEACH BOYS STOMP**.

Please make all cheques payable to **BEACH BOYS STOMP**. Overseas subscribers please do not send personal cheques, but because of the difficulty in obtaining I.M.O.s, we will accept foreign currency if you add the appropriate amount to allow for transfer costs.

Subscription rates for six issues are:-

United Kingdom	-	£ 10.00
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United States		£ 15.00
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Beach Boys Stomp sales items available from:-

P.O. Box 103, Farnham, Surrey GU10 3QG.



1. Beach Boys 1989 Concert programme. £5.00.  
post & packing £0.75.
2. Sire Records "Brian Wilson" press kit. £5.00.  
p & p £0.75.
3. Beach Boys "Stack-O-Tracks" booklet. £2.00.  
p & p £0.75.
4. Paul McCartney on "Pet Sounds" £0.50.  
(This should have been included with the 'Pet Sounds' CD, conducted by David Leaf it answers several very significant questions.)  
p & p £0.30.
5. "Denny Remembered" by Ed Wincentsen. £12.00.  
(Excellent soft back book dedicated to the memory of Dennis Wilson.)
6. "Teen Set" 1964 Capitol produced magazine. £5.00.  
(This was a teen magazine published by Capitol Records featuring their own artists, the first issue was a Beach Boys special.)  
p & p on 5 & 6 £0.75.
7. Beach Boys Stomp folder. £4.50 each or £4.00 two or more  
(This is the second run of the folder from several years ago following much demand, holds 12 issues and has Stomp logo printed black on white.)  
p & p £1.50 up to 2 folders, £2.50 up to 3, £3.25 up to 5.
8. "Brian Wilson Special" special issue dedicated to the unbelievable appearance of Brian Wilson at the 1988 English convention, what more can we say. £2.00 includes post.  
Overseas please add £0.75.

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